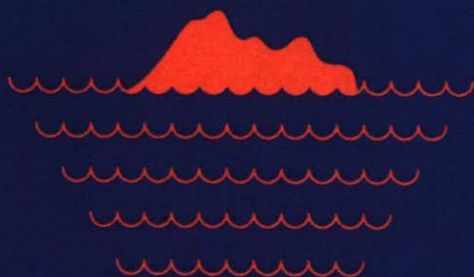


THE LAND SEEN



FROM THE SEA

reflecting the Spanish tradition. Alongside this installation is a short video: an excerpt from Rossellini's *Journey to Italy*, which Nina Danino chose because the Gulf of Naples, viewed by George Sanders and Ingrid Bergman from a terrace, offers analogies with the view from the museum window next to which the video has been placed.

Haris Epaminonda

The video by Haris Epaminonda seeks to recount her homeland, Cyprus, through distant and enigmatic imagery. Static images are chosen simply through a web search. As the artist writes, "The idea was to map the history of my country, using only images on the internet to explore the extent to which the latter provides information and gives access to knowledge in relation to a place, someone or something."

Luigi Presicce

The video documents the performance that the artist presented at Fondazione Buziol in Venice in 2010. Presicce, as part of his ongoing study and reconstruction of folk rites and mystery traditions, performed the ritual of carving a stingray before the viewers' eyes. This fish's carcass, made to resemble a sea monster, has been studied in northern Europe since the early sixteenth century. Hence the name *jeune de Antwerp* ("Antwerp girl"), distorted into Jenny Haniver.

Barbara Geyer

The artist writes: "I wonder why I am so attracted by deserted places in the middle of the sea?" Barbara Geyer has long been committed to research, travel and exploration conducted on small uninhabited islands, from El Hierro to Stromboli and New Zealand. On the one hand, the artist experiences direct contact with a primitive dimension, with nature and silence, and on the other, once back in Liechtenstein, the artist explores the significance of the experience of travel in our culture. Barbara brings a *Trophy to the Exhibition*, a critique of the mechanism of the "colonialist", Western appropriation of tourism. But also a snakeskin that looks like a desert island floating in empty space.

Sigurður Atli Sigurðsson

Also produced for the exhibition is a powerful work by the artist, who at Villa Croce presented the colorful pages of a special journal in which, day after day, the Icelandic

artist chose different conversations which actually place, reinterpreting them in the form of fascinating enigmatic patterns of marks and colors.

Yuula Benivolski

The research of this artist of Russian origin, trained in Israel and now based in Canada, is focused on ancestral, primeval dimension. The photocopied of this little booklet recount a primitive rite, a ceremony in which the public can take part only watching from a distance.

Anna Hilti

Eight fanzines about eight different people. Eight newspaper stories that become an investigation of identity, the ability to recount experiences through synthetic and metaphoric images, and to see them as a dynamic that constricts the individual as well as social identity.

Oppy De Bernardo

The video *Spaghetti Tree* by Oppy De Bernardo together with two historical documents retrieved by her. The first is a fake BBC documentary filmed for April (a real April Fools' joke) in which British invented absurd stories about Canton Ticino (fake) that spaghetti in Ticino is harvested directly from the trees. The video is followed by an earnest response for television. The work not only reflects the stereotypes which surround Ticino, but the broader images and its possible interpretation generate at the level of mass or institutional communication.

Martin Walch

The artist uses the language of his Alpine traditional embroidery on small pieces of fabric and the fabric as a popular teaching tool. The artist uses a leg of a golden pine cone to break apart this tradition by deleting certain parts of the story and certain details within the image. At the same time, this operation undermines the possibility of the present to learn from popular traditions by re-structuring and re-inventing them.